

# THE LUTE.

A MONTHLY JOURNAL OF MUSICAL NEWS.

NO. II.—VOL. II.]

Registered for Transmission Abroad.

NOVEMBER I, 1884. [PRICE 2d.; POST FREE 3d.

Annual Subscription, Post Free, 3/-.

## JOHANN STRAUSS.

ON the 15th of last month a jubilee celebration was held at the Theater an der Wien, in Vienna, to commemorate the fortieth anniversary of the day upon which Johann Strauss, the "Walzerkoenig," made his first public appearance in the character of an orchestral conductor. The stalls, boxes, and pit were crowded with the *élite* of Viennese society, fashionable, artistic, and literary—the sort of gathering that may be seen in the great central *allée* of the Prater on May-Day, when every other person you encounter on horseback, wheels, or foot has some generally-recognised claim to political or social distinction; Archdukes gossiping with actors, financiers arm-in-arm with journalists, native Ministers and foreign Ambassadors paying eager homage at the shrine of beauty, their worship dedicated with absolute impartiality to ladies of the Court and *belles* of the ballet. It was just such an assemblage that filled all the "numbered" seats at the Wieden on the jubilee night above referred to, whilst the galleries were thronged almost to suffocation by Strauss's most enthusiastic admirers—the true-born Viennese of the lower middle classes. Archduke William—who, being Grand Master of the Order of St. John, seldom shows himself in a theatre—occupied the Imperial Box, whilst King Milan of Serbia sat out the whole performance in a ground-tier stage box, signifying his admiration for the *bénéficiaire's* talents and achievements by conferring upon him, towards the close of the evening, the Cross of the Takovo Order. The programme of the occasion consisted of selections from Strauss's operas, conducted by himself. His desk was converted for the nonce into a gorgeous flower-bed of the costliest exotics; and his appearance thereat, bâton in hand, was the signal for a demonstration of affectionate rejoicing on the part of the audience, such as, according to the leading journals of the Kaiserstadt, has never before been witnessed within the walls of a Vienna theatre. He opened the entertainment with his bright little overture to *Indigo*—his first opera, produced at the Wieden Theatre about twenty years ago—which was rapturously redemanded. Then came the first act of *A Night in Venice*, followed by the immortal *Schoene blaue Donau* during the entr'acte, which inimitable waltz brought down a shower of laurel wreaths upon its composer's head. The second act of *Fledermaus*, with some additions to the dialogue written especially for the occasion, came next, and was succeeded by "musical episodes" from *Spitzentuch*, *Methusalem*, *Cagliostro*, *Der Lustige Krieg*, and the *Carnival in Rome*,

each successive number being supplemented by presentations of addresses, medals and flowers. Amongst the floral devices offered to the hero of the jubilee were two, in particular, revealing remarkable taste and ingenuity in their designers, viz., the Strauss coat-of-arms, executed in fresh blossoms of its respective heraldic colours, and a huge silken banner, displaying the titles of all Strauss's operas in letters composed of full-blown white and red roses. Mighty bouquets and costly bâtons, forwarded direct to the theatre by his admirers in Berlin, Dresden, Munich, Pesth, Prague, and a dozen other distant cities of the German and Austrian Empires, were brought upon the stage during the "waits," and presented to him.

The professional career of the delightful composer to whom such splendid and well-merited honour has been paid in the city of his birth—for Johann Strauss first saw the light within the precincts of the Kaiserstadt—was during its earlier years a singularly adventurous one, by no means unfamiliar with mishaps and even privations. His parents wished him to study engineering; but he was not to be diverted from his resolve, adopted in early boyhood, to become a famous musician. To realise this resolve he worked day and night at the instrument of his choice (the violin) and at counterpoint from his twelfth to his eighteenth year, during which period he attained extraordinary proficiency as an executant. When a mere stripling of nineteen, he contrived to get together a scratch orchestra of young players who had sufficient faith in his talent and energy to elect him their leader, and started from Vienna upon a concert-tour through Transylvania and Roumania. The slender fund with which this joyous company set out on its wild expedition was soon exhausted, and at Pancsova, a small town in the Lower Banat (situate on the left bank of the Danube and famous, of late years, for the excellence of its beer), Strauss and his merry men found themselves one fine morning without a kreuzer in their collective pockets. What was to be done? The band performed a serenade under the mayor's bedroom windows, and its leader succeeded in borrowing from that functionary a sum sufficient to purchase the immediate necessities of life, but only on condition that the loan should be repaid out of the proceeds of certain concerts to be given in Pancsova itself. To these concerts, however, the Pancsova public so steadfastly refrained from coming, that the Strauss orchestra fell into grave embarrassments, culminating in the seizure of its instruments, at the instance of hard-hearted creditors, by the myrmidons of the law, one evening in the middle of a



performance at the Town Hall. Long and animated negotiations ensued between Strauss and the local authorities, resulting in the restitution of the instruments, with permission to their owners to prosecute their professional tour—in charge, however, of the Pancsova chief constable, who was to accompany them at their costs and charges until their debts in the town should be discharged to the last penny. Seated on the box of the van in which their instruments, music-stands, &c., were packed, this official stuck to them for several weeks with unappeasable appetite and insatiable thirst. With him they visited and performed at Semlin, Arad, Temesvar, Grosswardein, Hermannstadt and Kronstadt, *en route* for Bucharest, paying instalments into his hands whenever their receipts exceeded their expenses. At last, on their arrival in the Transylvanian *chef-lieu*, he informed them that, as far as the town of Pancsova was concerned, their liabilities were discharged, and took leave of them with the assurance that he had enjoyed his trip amazingly.

By this time the members of the Strauss orchestra were in an alarmingly dilapidated condition, ragged, dirty, unshaven and wayworn, presenting the outward and visible aspect of incorrigible "rogues and vagabonds." No Kronstadt inn-keeper would accord them food and shelter or allow them to perform within his premises, the view taken of them being that they were highwaymen disguised as wandering musicians. Consequently, although it was the depth of winter, they and their instruments were crammed into an open hay-waggon and conveyed across the Carpathians to the Wallachian frontier under a strong military escort. At the close of this remarkable episode in their tour, the members of the band mutinied against their leader, and vowed they would go no further. Upon this Strauss harangued them in the following terms: "Comrades! We must see this thing out together. One man is as good as another, if not better. Let our watchword be 'One for all and all for one.' We will give a farewell performance in the nearest town, divide the proceeds, and then get back to Vienna the best way we can!" To this proposal they all agreed; but a fresh difficulty arose, the offspring of their fears (in which Strauss himself largely participated) of being attacked by brigands whilst working their way down the Rumanian slopes of the Carpathian pass, at that time infested by more than one predatory band of blood-chilling reputation. It was resolved to purchase weapons at the sacrifice of two violins, in exchange for which they managed to obtain a few old rusty pistols, but no ammunition. These were distributed amongst them by Strauss, who, however, kept three for himself, sticking them in his belt, where they imparted to him a highly impressive air of robber-chiefdom. His trombone-player, one Seidl, a man of exceptional thew and sinew, scornfully rejected the pistol tendered to him, remarking that "he would back himself to settle any ten bandits of the whole neighbourhood with his trombone."

So formidable was the appearance of the Strauss

cohort, numbering thirty-four ferocious-looking musicians, that the peasants of the villages on their road fled or hid themselves as they approached, taking them for brigands of the deepest dye; and, between Kympena and Ploesti, a real robber-band which chanced to encounter them took to its heels, panic-stricken, in the full belief that a rival association had come down the mountain-side in overwhelming force for the purpose of putting an end to local enterprise.

Eventually Strauss and his formidable cohort reached Bucharest in safety, where for some time they did extremely well, from a pecuniary point of view. Their conductor's amatory proclivities, however, brought the tour to a premature and somewhat tragical conclusion. A Wallachian lady of rank, who had conceived an irresistible passion for the handsome young Viennese, made a tender appointment with him at the house of her washer-woman, whither, however, she was followed by her husband, an energetic and vindictive Boyar. This much-wronged personage brought half-a-dozen of his man-servants with him, to whose unmerciful hands he committed the luckless musician, whilst he himself beat his wife almost to death with a heavy dog-whip. By the domestics in question—semi-barbarous Wallachian peasants—Strauss was very roughly handled. They drubbed him soundly with thick sticks, tore out the greater part of his hair and beard, and inflicted upon him two severe scalp-wounds, which kept him confined to his bed for two months, and actually endangered his life and reason.

A year later Johann Strauss took his orchestra "on tour" for the first time to Russia, and underwent some uncommonly quaint adventures and experiences in that country. It was odd, for instance, that a railway company should engage him to give a series of concerts in the capital, to attend which entertainments it ran excursion trains from different stations on its line. One day he received the Empress's command to attend with his band at "Tsarkoë-Selo," and to perform before her Majesty in the park of that Imperial summer resort. Upon his arrival there he was informed by the Chamberlain on duty that he would have to rehearse the *morceaux* of his programme thrice before playing them to the Czarina. His amazement at so unprecedented a request found vent in eager inquiries as to its motive; but no explanation was vouchsafed to him. Such were Her Majesty's orders, and he had nothing to do but to comply with them. Still greater waxed his astonishment when he observed that during the three rehearsals an empty Court carriage was drawn by a pair of horses slowly backwards and forwards in front of his orchestra. During the final performance, however, the meaning of this mysterious proceeding became apparent to him. Owing to a sharp attack of gout, the Empress was compelled to recline in a carriage, with her foot on a cushion, throughout the Concert; and the object of the three rehearsals had been to accustom the horses to the sounds produced by a full string-band, lest, haply, they should take

fright and bolt with their Imperial mistress. At the end of the performance an exalted dignitary of the Russian Court bade Strauss follow him to his apartments in the château, where he sate the Kapellmeister down to a splendid grand piano, saying: "Now, be good enough to play me all the newest Vienna dance-music." Though extremely fatigued by his three rehearsals and "State" performance, Strauss deemed it expedient to comply; but after he had played continuously for over an hour, he came to a stop, observing, "I presume that will be sufficient." "I am not at all tired," coolly rejoined His Excellency. "But I am!" replied Strauss, and rose from the instrument. It is said that he came very near being sent to Siberia for "disrespectful behaviour, unprecedented in a person of his condition."

Another ill-timed complication, arising from an *affaire de cœur* in which Strauss became entangled, compelled him to quit Russia—never to return thither—before the completion of his professional tour. He had fallen desperately in love with a young lady belonging to a highly respectable Russian family resident in St. Petersburg, and contrived to obtain access to her in the character of a German pianoforte teacher. Her parents, however, one fine day, made the discovery that he was playing with their daughter's feelings instead of teaching her to play the piano; whereupon they informed him that he must espouse her forthwith, or take the consequences, which promised to be something very disagreeable indeed. He declined to be forced into matrimony and invoked the protection of his patrons at Court; more especially of the Austrian Embassy. The Russian authorities, however, decided that he should marry "the victim of his wiles," or suffer still more unpleasant pains and penalties; they even went so far as to fix his wedding-day. Nothing but desperate measures could save him from the Hymeneal noose; so his friendly Embassy demanded his arrest and consignment to its custody on the very morning appointed for the celebration of his nuptials. Notes were exchanged with unflinching energy between the Austrian Ambassador and Prince Dolgorouki during some six weeks, Strauss remaining a guest of the Embassy all that while, and never once venturing outside its gates. Finally, the matter was arranged à l'amiable, and the somewhat too amorous Kapellmeister was permitted to quit the Czar's domains unwedded and otherwise unmolested.

Such were a few of the more emotional *peripetia* of Johann Strauss's early career as an orchestral leader. It seemed likely at the time of his *début* in Vienna, that he would be heavily handicapped by his father's fame as a composer and conductor of dance-music. But his creative and executive talent was so unmistakably first-class that it obtained prompt and unreserved recognition from the Viennese musical critics, whose *doyen*, Johannes Nepomucene Vogl (the poet) wrote in the "Oesterreichisches Morgenblatt," of October 9, 1844:—"The Vienna dancing-world was as deeply exercised by hopes and fears as though it had been on the eve of a great battle

that should decide the fate of thousands; but Strauss junior, round whom all these hopes and fears revolved, made his appearance, and the first stroke of his bow re-assured the doubting and confirmed the hopeful. I can bear witness that young Strauss possesses eminent abilities as a conductor, and displays, in composition, the same flow of melody, the same piquant and effective instrumentation that distinguish his father, whose method, however, he does not slavishly imitate."

At nine o'clock on the morning of the Jubilee, the Chief Burgomaster of the Austrian capital (like Berlin, Vienna has two Mayors) waited upon Johann Strauss, at the latter's residence in the Igelgasse, to offer him the municipality's congratulations and present him with the freedom of the city. A host of theatrical deputations followed, bearing thank-offerings to the "Waltz-King," and presently his only surviving brother, Edward—for Joseph Strauss, a scarcely less admirable conductor than Johann, drowned himself in the Danube, a few years ago, in consequence of a love-disappointment—appeared with the entire *personnel* of his orchestra, and serenaded the hero of the day. The gift of the band led by Edward Strauss was a huge cornucopia of roses and camellias, on either side of which passages from Johann's most popular waltzes were notated in hyacinth blossoms and Parma violets. Magnificent vases and oil-paintings arrived from Russia; valuable presents without number from all parts of Germany, Hungary, Poland, Roumania and Switzerland. The Archduke John sent a telegram of cordial felicitation from Linz, regretting that indisposition prevented him from running up to Vienna for the day in order to express his sentiments of regard and admiration in *propria persona* to a great musician whom he was proud to call his countryman: It is agreeable, in these prosaic days, to record such convincing proofs of the gratitude entertained—not only by his own compatriots, but by thousands of persons alien to him in birth and speech—towards a peculiarly genial and fanciful composer who has been the means of sensibly increasing, throughout four decades, the sum total of human happiness. May Johann Strauss live in prosperity and honour to celebrate his Golden Jubilee—the fiftieth anniversary of his first appearance at the conductor's desk!

WM. BEATTY-KINGSTON.

By the time this number of THE LUTE has appeared, M. Gounod should have handed over to the executive of the Birmingham Festival the score of his new oratorio for 1885. Mr. R. H. Milward and Mr. George H. Johnstone will be the custodians of the MS., and will formally consign it to Messrs. Novello for publication.

MENDELSSOHN'S *Lauda Sion* was performed at the Royal Military Chapel (the Guards' Chapel), St. James's Park, on the occasion of the Harvest Festival on the 28th ultimo, under the direction of Mr. Richard Lemaire, the Precentor of the Chapel. There was a complete orchestra of thirty performers, and all the wind instruments were played by members of the Guards' bands.



## ANTI-SEMITICISM ON THE STAGE.

SOME idea of the sort of feeling that exists in Germany in regard to the Jews and to the persecution to which, by a certain class, they have lately been subjected, may be formed from Herr Rudolf Lindau's last play, which has been performed with remarkable success at Berlin, Hamburg, and other German cities of importance. In *Die Gräfin Lea*, as the work in question is called, Count Fregge, elder brother of Count Erich Fregge, has died, leaving his estate to his wife, the Countess Lea. But Lea is a Jewess and the daughter of a Jew money-lender; and the Fregge estate is so entailed that it can only be devised to a descendant or relative belonging to the nobility; whether necessarily of noble birth or only of acquired nobility remains to be decided at law. Count Erich is not avaricious; but he thinks it intolerable that a property which has been in the Fregge family since the time of the crusades should pass into the hands of one who belongs to a despised race and whose father pursued an ignoble calling. The late Count Fregge has left a daughter Paula, who had disliked the notion of Lea's marrying into her family, and who is encouraged in the prejudice she has formed against her stepmother by Count Erich and his sister Julie. She has no real sympathy, however, for Erich and Julie and thus finds herself in a very lonely condition. The act closes with a conversation between Baron von Deckers, Lea's advocate as well as confidential friend, and Count Erich, Lea's opponent in the threatened lawsuit.

It had previously been hinted by Julie, who is malicious, that the intimacy existing between Deckers and the Countess Lea is of such a nature that it would be impossible for the Countess Paula to live in the same house with them. This, however, is mere calumny. Deckers admires the Countess Lea, and is resolved to help her in her difficulty to the best of his ability; but that is all.

When the curtain rises for the second act the Countess Lea is discovered in her richly-furnished drawing-room, giving orders to servants and so on. She is everything that Erich and Julie imagined her not to be. All her surroundings are in the best taste; and when Julie enters to pay her a visit, Lea having for the moment retired, she is much struck, not only with the elegance of the furniture, but also and above all with the merit of the pictures, bronzes and statuettes, and by the character of the books on Lea's table. These volumes, however, she amiably concludes, are only left out for show, Lea's true tastes being discoverable only in her boudoir, where Julie feels sure that Zola and Paul de Kock are the authors most in favour. A dialogue between the two women, in which the nature of each is well shown, proves sufficiently the groundlessness of this conjecture; and a conversation which has begun with an elaborate interchange of polite phrases, ends somewhat abruptly with manifest ill-feeling on both sides. Deckers comes in just before Julie's departure; and in a scene between

Deckers and Lea the Countess understands for the first time the exact nature of the objection made to her inheriting the Fregge property. She was willing to make liberal concessions by which, in consideration of a fair money allowance, the estate should have remained with the Fregges. But when Deckers explains to her that the estate is to be taken from her because she professes the Jewish religion, and because she is looked upon as the daughter of disreputable parents, she rebels and declares that she will fight the Fregges to the last. "I hunt down my enemies" ("Persequor inimicos") is the motto of the Fregge family; and this, Lea says, shall be hers.

In the third, Lea is about to have an interview with her step-daughter, at Deckers's chambers; and as Paula enters she expresses her sorrow that a meeting of so formal a character should have been arranged for them. The Fregges, however, wish to stop all intercourse between Lea and the daughter of her late husband. Nor is Paula less prejudiced against her than her relations. At the interview Lea, in many tender speeches, does her best to gain Paula's heart; but in vain. Paula's doubts, nevertheless, have been raised; and she already cannot believe that Lea is the selfish, intriguing woman that Erich and Julie believe her to be. "Can I have been unjust towards her?" she exclaims, as Lea bids her farewell; and in a subsequent conversation with Deckers, who can speak more freely than Lea's delicacy would have allowed her to do, as to the circumstances under which the daughter of Moses Brändel became the wife of Count Fregge, she becomes convinced that she has indeed treated her stepmother with the greatest injustice. Paula is always thinking of her father; and she is much impressed by a letter now shown to her written by her father on his death-bed, in which he speaks in the warmest and most affectionate terms of his wife, and entrusts her interests, with those of his daughter, to Deckers.

Act IV. is taken up with the hearing of the great Fregge case; and when the curtain rises the Court is being addressed on behalf of Count Erich, the plaintiff. If the tribunal decides against him, says his advocate, "the sword of the Fregges must henceforth, in the family coat of arms, be crossed with the knife of Shylock, and the motto, "Persequor inimicos," be supplemented by the words "Fifty per cent." When Deckers addresses the Court on behalf of the Countess Lea, he makes it his chief business to interest the tribunal in his client personally; and this he does easily enough by relating the circumstances under which she became acquainted with the Count, her husband. Count Fregge had borrowed on promissory notes large sums of money from Moses Brändel; and Brändel having died, his executors had sued the Count for the amount due. They were proceeding to extremities when Lea, hearing for the first time of the steps taken, stopped all further action and wrote to the Count begging him to call upon her and propose some arrangement. As for the pro-



missory notes she destroyed them; and after making her acquaintance Count Fregge formed so high an opinion of her and became so much attached to her that he begged her to accept his hand. Deckers having finished his speech, the Court adjourns. No one can foresee positively how the case will end. But whatever effect Deckers's words may have had on the Court, they carry conviction to the heart of Paula; and when, at the close of the proceedings (and of the act) Julie asks Paula where she is going, Paula answers, "To my mother." "You mean Lea Brändel," suggests Julie; "I mean my mother," replies Paula.

In the fifth and last act the Countess Lea is seen once more in her drawing-room. She is expecting Deckers, who rushes in announcing that the Court has decided for the defendant. In spite of the report set going by the Fregges as to the intimacy between Deckers and the Countess Lea, it has now more than ever become evident that nothing of the kind exists. Lea has no thought of marrying again; and Deckers has fallen in love with her step-daughter, Paula, and now formally asks for her hand. Paula's consent has been already obtained, and that of the Countess Lea is not withheld. Lea and Deckers are conversing in a tone which, under the circumstances, is naturally one of affection, when Julie enters, and willingly mistaking their mutual attitude, apologizes half ironically for interrupting them. She has called to say that Paula has expressed her wish to live with her step-mother, but that she for her part hopes that the Countess Lea will be content to see her daughter-in-law from time to time. Lea answers that she is overjoyed to hear of Paula's desire to live with her, and that she will receive her with pleasure. Julie declares that she will not allow this; and that Count Erich is prepared to bring another action against her, which this time will not be decided in her favour. The first law-suit was based on a material question; the second will involve moral issues. As Lea refuses to understand, Julie explains to her that she will not allow her brother's daughter to live in the same house with a young widow who is carrying on an intrigue with her advocate. Lea allows Julie to proceed from hinted suspicion to open accusation; until at last she confounds her by saying that she has never loved but one man—her husband, now dead—and that as for Deckers he is engaged to marry her step-daughter. Count Erich enters, and Julie, in a series of rapid asides, suggests to him that the best thing now for him to do will be to marry Lea. Erich, however, pays no heed to the proposal, and says that having overcome his unjust prejudices against the Countess he is now only too happy to look upon such a woman as his sister-in-law. Julie, having fired her last shot in vain, becomes resigned, and the piece ends with the general triumph of the Countess Lea, who has gained everything except what she never at any time valued—the good-will of Julie.

H. SUTHERLAND EDWARDS.

## IMITATIONS OF GERMAN LAYS AND BALLADS.

—o—  
"ENDLOSER SELBSTMORD."

(Schmidt.Cabanis.)

"**D**RINK no more!" the maidens bade me; "poison lurks in teeming glasses!"  
"Kiss no more!" exclaimed the toppers; "deadly are the lips of lasses!"

When I heard this double warning I was struck with consternation  
And foreswore the gen'rous grape-juice in my spirit's perturbation.

Yea! foreswore the joys transcendant, the unutterable blisses  
To be culled from rosy mouths, all sweetly prodigal of kisses.

But, depressed by such abstaining, I grew weary of existence  
And bethought me how to end it; Death were better than persistence.

I resolved by desp'rate measures to shake off my carnal fetter;  
To indulge in *both* the poisons. Could I possibly do better?

So I kissed and drank, and kissed again without stint and in profusion,  
Watching vainly for some symptom of approaching dissolution.

As for wine, and as for kisses, I have found out all about them;  
They are potent counter-poisons—and I cannot live without them!

So to death I now devote myself, mix these deadly poisons daily,  
And from ruddy lips and liquor seek my last quietus gaily!

WM. BEATTY-KINGSTON.

THE sixth season of the Subscription Smoking Concerts, held at the Cannon Street Hotel, will consist of five Concerts to be given on November 18th and December 16th, 1884, and January 27th and March 24th, 1885.

MR. SINCLAIR DUNN has been touring during the month with his entertainments, "The Life and Songs of Burns," and "The Songs of Britain." He has visited Bedford, Harpenden, and the Society of Science, Letters, and Art, and has met with deserved success.

MR. JOHN BRINSMEAD, head of the well-known firm of that name, attained his 70th birthday on the 13th ultimo. A suggestion was made that all those with whom he has had business relations during the last fifty years should send a photograph and autograph. Since then the postman in Wigmore Street has been heavily laden.

MRS. HART'S society, formed for the purpose of giving a musical training to the dwellers in the south and east of London, has done much good work. A meeting was held in connection with it at the Mansion House recently, when addresses were delivered by Sir George Grove, Sir Julius Benedict, Sir Philip Owen, and Mr. Ernest Hart. The first speaker held out hopes of practical assistance from the Royal College of Music.

## THE POPULAR BALLAD.

—o—

("DAGONET" IN THE *Referee*.)

I love the modern ballad—the drawing-room song of the day. Gentle melancholy has marked the song-writer for her own. Old cathedrals, dead lovers, the vanished past, the broken heart, the might have been but isn't now, the worm that never dies, anguish, revenge, graveyards, and corpses: these are the things of which the modern drawing-room song is largely composed.

\* \* \*

Recipe for a modern "royalty" song. Take a laddie who perished in his prime, a maiden whose heart is too broken to be particular about her grammar, use the word "lay" for "lie," throw in a dash of gloaming, and as many "darlings" as possible; mix well with plenty of evers and nevers, being particular that only half the lines scan; serve up, price four shillings, and print the first verse in the daily paper advertisements.

\* \* \*

I have been trying to make a modern drawing-room ballad myself according to this recipe, but it is a miserable failure. Here it is.

\* \* \*

" \* \* \* \* "—(A SONG A LA MODE.)

When the day is dead, and the vapours  
Come up from the vale below,  
And the lights of a thousand tapers  
In the old church windows glow;  
There's a voice that comes with the gloaming,  
Away from a silent grave,  
While the waves that are white and foaming  
Flow up to a lonely cave.  
Ah me! ah me! whose bones are they  
That haunt me dreaming ever?  
I saw them last one summer day,  
And shall forget them never.

Ah! the sea was ablaze that morning  
With lily and rosebud hues,  
And the laddie—unheard my warning—  
Was wading without his shoes.  
O, laddie! my own, my darling,  
We had plighted our troth that day,  
And now but the gull and the starling  
Can tell where your white bones lay!  
Ah me! ah me! o'er thy dear bones  
An angel sits for ever,  
And sings a dirge in angel tones—  
I shall forget it never!

Now my eyes are a-wet with weeping,  
And up through the mist of years  
The ghost of the past comes creeping  
Mid a tempest of briny tears.  
I see but a cold gray shadow  
Come up from the starlit dell.  
A ghost? No; my own brave lad, O!  
Alive? Yes; alive and well.  
From me—from me no ocean cave  
My brave lost love doth sever;  
A passing ship my sweet did save,  
And now he's mine for ever!

\* \* \*

If I can find a composer to set this beautiful ballad to

music, I have another, the first verse of which will publish in the advertisement columns beautifully.

## OVER YONDER.

When the day is done for workin',  
And the twilight shadows fall,  
Oh! I take a pickled gherkin,  
And I eat it on the wall.  
O'er the gloomy past I ponder  
As the silent stars look down,  
And the maiden over yonder  
Turns on me her eyes of brown.

Over yonder, over yonder!  
Little maiden, who can say  
What the world of over yonder  
Holds for you and me to-day?  
Over yonder, over yonder  
Holds to-morrow or to-day?

\* \* \*

When I have finished "Over Yonder" I think it will be a great success.

THE opening of the season of classical Saturday Concerts at the Crystal Palace is an event which for many years past has held equal significance for the amateur and connoisseur, though, owing to short-sighted policy on the part of the Sydenham executive, the last two or three seasons have exhibited a very pronounced diminution in the point of prestige. It is unfortunate that King Christmas, and his henchman Pantomime, should step in to interrupt the even tenour of the winter Concerts: it is more than ever unfortunate that Mr. Manns should be called away to Glasgow and so cause the recess to be prolonged. However manifestly unfair it might be to prohibit Mr. Manns from adding to his glory and his income by administering to the musical tastes of the canny Scots, there cannot be any very grave doubt that this division of interests is derogatory to the welfare of the Crystal Palace Concerts. A man cannot serve two masters, nor is it reasonably to be supposed that Mr. Manns can give that amount of attention to the construction of the Sydenham programmes which it was his custom to bestow before his duties called him to the land of cakes. For the present season a re-assuring feeling has been partly brought about, by the pre-arrangement of the first ten Concerts—the performances this side of Christmas. But the novelties are limited to the following works:—Smetana's *Lustspiel* overture; two instrumental movements from Mr. A. C. Mackenzie's Norwich oratorio, *The Rose of Sharon*; Joncières' *Serenade Hongroise*; Liszt's orchestral interlude *Salve Polonia* (*Stanislaus*); the characteristic dances from the second tableau of Rubinstein's ballet, *The Grape*; Mr. F. H. Cowen's *Cambrian* symphony; and Berlioz's *Te Deum* for three choirs with orchestra and organ concertante (Op. 22), dedicated to Prince Albert. The full programmes are not yet issued for the second series of ten Concerts, which begins on Feb. 14, 1885, but it is broadly announced that the bicentenary birthdays of George Freidrich Handel and Johann Sebastian Bach, occurring in February and March respectively, will be suitably commemorated; Raff's last symphony, *Im Winter*, is to be performed on Feb. 21; and the birthday of Johannes Brahms, on the 7th of March, will be celebrated by the performance of his fourth symphony—if

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it be finished. Wagnerian selections are to be features in the general scheme, and the season is to wind up with Beethoven's *Choral* symphony. On the two Concerts which have already taken place there is not much need for expatiation. Weber's *Preciosa* overture, Brahms's third symphony in F (first time here), and Smetana's *Lustspiel* overture, were the orchestral pieces; and of these the last-named was put at the end of the programme, so that few of the critical confraternity could remain to hear it. Mynheer Theodor Werner, a pupil of Joachim, played Beethoven's violin concerto in a chilly, classical style—as fine in outline as marble, and every bit as cold; and Madame Valleria sang as this accomplished vocalist always sings. The second Concert derived a tower of strength from Schubert's great Symphony in C, No. 9; Mdle. Kleeberg played Beethoven's so-called *Emperor* concerto, and Mr. Lloyd sang. The orchestral excerpts from *The Rose of Sharon* were incorporated in this programme. The sixth Concert is to be set apart for a performance of Gounod's *Redemption*.

Now that new occupations are constantly being found for women, it is interesting to hear that they are admitted in some of the Paris theatres as members of the *claque*. There are three kinds of *claqueurs*; those who pay for their places, but, on the understanding that they will not hiss, are admitted before the general rush by a private door; those who pay half-price and are expected to applaud; and finally those who pay nothing and who are bound to obey every indication given by the chief of the *claque*. The young women who officiate as members of the *claque* at the Gymnase Theatre belong to the second category. They pay, that is to say, half-price for their tickets and applaud—as with a clear conscience and a good heart they well may do—the performances of M. Damala and Mdle. Jane Hading in *Le Maître des Forges*. The male members of the *claque* are said, however, to be jealous of their fair associates; and when they are accused of not having sufficiently hard hands, it must be admitted that there is probably some truth in the charge. But women have undoubtedly their place in the *claque* as well as men; only as in the world generally their work is different. At the mere business of applauding the male *claqueurs*, with the hard hands on which they pique themselves, are doubtless the best. But for demonstrations of sympathy and subtle signs of emotion the *claqueuses* are surely preferable. A *claqueur* would scorn to weep or sob. His voice is in his hands, even as the voice of Macduff when he encountered Macbeth, was in his sword. For a piece of heroic character the *claqueur* may be well enough. But for a pathetic work the tears of the *claqueuse*—or *pleureuse* as in such a case she ought to be called—would be worth all his boisterous plaudits.

THE resumption of the Popular Concerts is a matter of congratulation to all the musically-inclined. Mr. S. Arthur Chappell knows better than to dole out dribblets of one or two composers, but sets the generous fountain of music running and delights to watch its pleasant course. The prospectus of the season is, according to custom, a model of brevity. That it is so is well. Mr. Chappell knows that the public possess the most implicit faith in his eclecticism; therefore on the point of production of new works, or repetition of old ones, says he not one word.

The old saying that no news is good news, was never more happily instanced. The engagements include Mdme. Norman-Néruda, Herr Straus and Herr Joachim as leading and solo violinists; Signor Piatti will hold the post of first violoncello on all occasions; Herr L. Ries that of second violin; and Herr Straus, M. Holländer or Mr. Zerbini will play viola. The pianists include Miss Agnes Zimmermann, Mdle. Kleeberg, Mdle. Marie Fromm, Herr Barth, Mr. Charles Hallé and Mr. Max Pauer. Of the vocalists nothing is said; but, inasmuch as the vocal music at the "Pops" is held to be scarcely, if at all, inferior to the instrumental, there can be no question that Mr. Chappell will procure the best talent that is available. We wish that he could tempt Mdme. Schumann to undertake another series of performances; and it would redound to the credit of English art were Mdme. Arabella Goddard induced to quit her self-enforced retirement to appear again at the entertainments illumined in bygone years by her genius. Beethoven's last sonatas are Mdme. Goddard's almost prescriptive property—for it was she who, as a girl pianist, first made them widely known and popular. Her fingers cannot have lost their cunning, or her soul its brilliant imaginativeness.

EXECUTANT musicians, vocal as well as instrumental, will have good reason to be grateful to the German authorities who are at present agitating in favour of an uniform pitch, should the laudable endeavour be crowned with success. With the exception of pianists, there is scarcely any category of musical artists to which the existing variety of pitch has not been productive, at one time or another, of considerable inconvenience. In this country, for instance, so high a pitch has been adopted that wind instruments have had to be expressly manufactured to suit it, and much harmful strain has been put upon soprano and tenor voices. English singers suffer chronically by this foolish and vexatious arrangement; foreign vocalists complain of it bitterly during their professional visits to this country. It is manifestly absurd that a French or German, or other alien soloist—let us say, on the flute or horn—should be compelled to play upon an instrument not his own, when taking part in the performances of an English orchestra. Music is an universal language, and its method of expression should not be hampered by any local complications, such as differences of pitch between Paris, Vienna, and London; still less by such absurd sub-distinctions as exist in this metropolis, e.g., between the Philharmonic and Society of Arts pitches. Additional brilliancy of rendering, it is averred, has been obtained by raising the pitch nearly half a tone. But, admitting that assumption to be correct, it may be doubted that this increment of brilliancy would have been approved of by composers such as Mozart, Beethoven, Handel, and Mendelssohn, who wrote their immortal works in the keys they considered most apt to the effects they desired to produce, and could just as easily have composed them a semitone higher, had they regarded as advantageous this "additional brilliancy." In short, there is no reason worthy of dispute for maintaining this vexatious and purposeless innovation, which injures voices, puts instruments out of gear, and gives executants a vast deal of unnecessary trouble. We, therefore, wish our Teutonic kinsmen and fellow-musicians complete and speedy success in achieving its abolition, and hope to see an uniform pitch established throughout the civilised world ere long by the common consent of all nations interested in the Divine Art.



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All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office not later than the 20th in order to insure insertion in the issue of the month current.



## THE LUTE.

LONDON, SATURDAY, NOVEMBER 1, 1884.

OWING to the pressure of business entailed by his departure for Canada, Mr. Joseph Bennett has been unable, much to his regret, to acknowledge all of the many kindnesses and good wishes of his friends. He desires, through the medium of THE LUTE, to express to one and all his deep sense of gratitude and obligation.

We understand that a series of special musical services will be given at the Royal Military Chapel, Wellington Barracks, under the direction of Mr. Richard Lemaire, the Precentor of the Chapel. The first will take place on Advent Sunday, when Mendelssohn's *Lobgesang* will be given. This will probably be followed by a portion of the *Messiah* at Christmas, and, later on, by the *Creation*. There will be a complete orchestra on each occasion.

THE three performances of oratorio promised by the director of the Promenade Concerts are not to take place after all. The reason assigned is the difficulty in obtaining a first-rate soprano vocalist. Mr. Thomas offered Madame Albani three hundred guineas for the three Concerts, and to Madame Nilsson he would have given as much as four hundred guineas for only two performances. In both instances a refusal was forthcoming. Madame Albani wanted one hundred and sixty guineas for each Concert, and what Madame Nilsson would have sung for the deponent sayeth not. Everything considered, Mr. Thomas may be said to be well out of his trouble—oratorios and "Promenades" might not have mingled in the happiest possible manner, even if the refreshment bars had been closed during the performances. But in any case, did not Mr. Thomas fling his hawks rather too high? We are not rich, it is true, in leading English soprani, but, failing Nilsson and Albani, there were surely one or two more artists who would have answered the purpose, if not as well, at least well enough.

"LUTE." N<sup>o</sup> 23.

*This Anthem is published separately PRICE 3<sup>d</sup>*

# "COME NEAR, YE NATIONS."

## Anthem for Christmas.

ISAIAH XXXIV. 1.  
ST. LUKE II. II, 14.

Composed by  
**MICHAEL WATSON.**

LONDON:  
PATEY & WILLIS, 44, G<sup>t</sup> MARLBOROUGH ST., W.

*Andante* ♩ = 12.

*p* Sw *cres.*

*dim.* *Ped.*

SOPRANO. *p* *cres.* *f*

ALTO. Come near, ye na - tions, come near, ye na - tions, come

TENOR. Come near, ye na - tions, come near, ye na - tions,

BASS. Come near, ye na - tions, come near, ye na - tions,

Come near, ye na - tions, come near, ye na - tions,

*p* *cres.* *f*

near ye nations, to hear. . . . . And hearken, ye people,  
 come near ye nations, to hear. . . . . And hearken, ye people,  
 come near ye nations, ye nations, to hear; And hearken, ye people,  
 come near ye nations, ye nations, to hear; And hearken, ye people,

*p*

*Ped*

hearken ye people, and heark - - en ye peo - - ple; Let the earth  
 hearken ye people, and hearken, ye peo - ple, heark - - en; Let the earth  
 hearken ye people, and heark - - en, ye peo - - ple; Let the earth  
 hearken ye people, and heark - en, hearken, ye peo - - ple; Let the earth

*f* *gt.*

hear. . . . . let the earth hear. . . . .  
 hear. . . . . let the earth hear. . . . .  
 hear. . . . . let the earth hear. . . . .  
 hear. . . . . let the earth hear. . . . .

*ff* *mf*

*Full.* *ff* *mf*



*mf* *cres.*

Let the earth hear and all that is there -

*mf* *cres.* Let the

Let the earth hear and

earth hear and all that is there - in . . . . . and

in . . . . . and all that is there - in . . . . .

earth hear and all that is there - in . . . . .

all that is... there-in, is there - in . . . . . *mf* The world, and

all, and all that is there - in . . . . . *mf* The world, and

*cres.* *mf* Sw.

*mf* The world and all things that come forth, that come forth of it,

*mf* The world and all things that come... forth, that come forth of it,

all things, the world and all things that come... forth, that come forth of it,

all things, the world and all . . . . . things that come, that come forth of it,

Gt.

P &amp; W. 1016.

QUARTET OR CHORUS, AD LIB:

LUTE. NO. 23.

5

*Lento.* ♩ = 60.

*pp*  
For un-to you is born this day in the ci - - ty of Da - vid, A

*pp*  
For un-to you is born this day in the ci - - ty of Da - vid,

*pp*  
For un-to you is born this day in the ci - - ty of Da - vid,

*pp*  
For un-to you is born this day in the ci - - ty of Da - vid,

*Lento.*  
*pp Sw.*

Senza Ped:

*poco cres.*

*dim.*

*pp*

Sa - viour, . . . a Sa - viour, *poco cres.* a Sa - viour, which is Christ the Lord. *dim.* *pp*

A Saviour, a Saviour, a Saviour, which is Christ the Lord. *poco cres.* *dim.* *pp*

A Saviour, a Saviour, a Saviour, which is Christ the Lord. *poco cres.* *dim.* *pp*

A Saviour, a Saviour, a Saviour, which is Christ the Lord. *poco cres.* *dim.* *pp*

*p* For unto you, is born this day, for unto you is born this day, A *pp*

*p* For unto you, is born this day, for unto you is born this day, A *pp*

*p* For unto you, for unto you, for unto you is born this day, A *pp*

For un to you, for un-to you... is born this day, . . . . A *pp*



*Allegro Moderato.*

*rall.* *pp*

Saviour, a Saviour, which is Christ . . . . . the Lord.

*rall.* *pp*

Saviour, a Saviour, which is Christ the Lord.

*rall.* *pp*

Saviour, a Saviour, which is Christ the Lord.

*rall.* *pp*

Saviour, a Saviour, Christ . . . . . the Lord.

*Allegro Moderato.*

*f* *Gt.*

*f*

Glo - ry to God, Glo - ry to God in the high - - - est.

*f*

Glo - ry to God, Glo - ry to God in the high - - - est.

*f*

Glo - ry to God, Glo - ry to God in the high - - - est.

*f*

Glo - ry to God, Glo - ry to God in the high - - - est.

*cres.* *ff*

Glo - ry to God, . . . Glo - ry to God, . . . Glo - ry to God in the

*cres.* *ff*

Glo - ry to God, . . . Glo - ry to God, . . . Glo - ry to God in the

*cres.* *ff*

Glo - ry to God, . . . Glo - ry to God, . . . Glo - ry to God in the

*cres.* *ff*

Glo - ry to God, . . . Glo - ry to God, . . . Glo - ry to God in the

high - - est, Glo - - - ry, Glo - - - ry, Glo - ry to

high - - est, Glo - - - ry, Glo - - - ry, Glo - ry to

high - - est, Glo - - - ry, Glo - - - ry, Glo - ry to

high - - est, Glo - - - ry, Glo - - - ry, Glo - ry to

God in the high - - - est, Glo - ry to God, ... Glo - ry to God, ....

God in the high - - - est, Glo - ry to God, ... Glo - ry to God, ....

God in the high - - - est, Glo - ry to God, ... Glo - ry to God, ....

God in the high - - - est, Glo - ry to God, ... Glo - ry to God, ....

Glo - ry to God in the high - - est, Peace . . . . .

Glo - ry to God in the high - - est, Peace . . . . .

Glo - ry to God in the high - - est, Peace . . . . .

Glo - ry to God in the high - - est, And on earth. ....

Ch. pp

*rall.* *pp* *Allegro Moderato.*

Saviour, a Saviour, which is Christ . . . . the Lord.

*rall.* *pp*

Saviour, a Saviour, which is Christ the Lord.

*rall.* *pp*

Saviour, a Saviour, which is Christ the Lord.

*rall.* *pp*

Saviour, a Saviour, Christ . . . the Lord. *Allegro Moderato.*

*f* *Gt.*

*f*

Glo - ry to God, Glo - ry to God in the high - - - est.

*f*

Glo - ry to God, Glo - ry to God in the high - - - est.

*f*

Glo - ry to God, Glo - ry to God in the high - - - est.

*f*

Glo - ry to God, Glo - ry to God in the high - - - est.

*cres.* *ff*

Glo - ry to God, . . . Glo - ry to God, . . . Glo - ry to God in the

*cres.* *ff*

Glo - ry to God, . . . Glo - ry to God, . . . Glo - ry to God in the

*cres.* *ff*

Glo - ry to God, . . . Glo - ry to God, . . . Glo - ry to God in the

*cres.* *ff*

Glo - ry to God, . . . Glo - ry to God, . . . Glo - ry to God in the



high - - est, Glo - - - ry, Glo - - - ry, Glo - ry to

high - - est, Glo - - - ry, Glo - - - ry, Glo - ry to

high - - est, Glo - - - ry, Glo - - - ry, Glo - ry to

high - - est, Glo - - - ry, Glo - - - ry, Glo - ry to

God in the high - - - est, Glo - ry to God, ... Glo - ry to God, ...

God in the high - - - est, Glo - ry to God, ... Glo - ry to God, ...

God in the high - - - est, Glo - ry to God, ... Glo - ry to God, ...

God in the high - - - est, Glo - ry to God, ... Glo - ry to God, ...

Glo - ry to God in the high - - est, Peace . . . .

Glo - ry to God in the high - - est, Peace . . . .

Glo - ry to God in the high - - est, Peace . . . .

Glo - ry to God in the high - - est, And on earth . . . . .

and on earth . . . . . peace . . . . . good - will . . .

peace . . . . . peace . . . . . good - will . . .

peace . . . . . peace . . . . . good - will . . .

peace . . . . . good - will . . .

*p*

*rall.* . . . . to - - wards . . . . . men . . . . . *Allegro Moderato.*

*rall.* . . . . to - - wards . . . . . men . . . . .

*rall.* . . . . to - - wards . . . . . men . . . . .

*rall.* . . . . to - - wards . . . . . men . . . . .

*rall.* . . . . to - - wards . . . . . men . . . . . *Allegro Moderato.*

*f Full.*

*f* Glo - ry to God, Glo - ry to God in the high - - - est,

*f* Glo - ry to God, Glo - ry to God in the high - - - est,

*f* Glo - ry to God, Glo - ry to God in the high - - - est,

*f* Glo - ry to God, Glo - ry to God in the high - - - est,

will ... will ... will ... will ...

*cres.* *ff*

Glo-ry to God, . . . Glo-ry to God, . . . Glo-ry to God in the

*cres.* *ff*

Glo-ry to God, . . . Glo-ry to God, . . . Glo-ry to God in the

*cres.* *ff*

Glo-ry to God, . . . Glo-ry to God, . . . Glo-ry to God in the

*cres.* *ff*

Glo-ry to God, . . . Glo-ry to God, . . . Glo-ry to God in the

*cres.* *ff*

high - - - est! Al-le-lu-ia A - - - men, Al-le-

*ff*

high - - - est! Al-le-lu-ia A - - - men, A -

*ff*

high - - - est! Al-le-lu-ia A - - - men, Al-le-

*ff*

high - - - est! Al-le-lu-ia A - - - men, A -

-lu-ia . . . . A - - - men . . . . Al-le-lu - - ia, Al-le-lu - -

-men, A-men, A-men, A - - men, Al-le-lu - - ia, Al-le-lu - -

-lu-ia . . . . A - - - men, A - - men, Al-le-lu - - ia, Al-le-lu - -

-men, A-men, A-men, A - - men, Al-le-lu - - ia, Al-le-lu - -



[illegible]

THOUGH languid assent may be given to the statement that an old garment laid by for a time looks, on coming out of the wardrobe, as good as new, the declaration, on the other hand, that it is absolutely better than new provokes annoyance. Yet some such a marvel has happened to Mr. D'Oyly Carte, who, having laid upon the shelves of the Savoy Theatre an old and well-worn article, and meeting with disappointment at the non-arrival of a promised bran-new commodity, found, to his own astonishment and the surprise of friends and patrons, that the old work, *The Sorcerer*, was really better than anything novel. Now, it should not be withheld that the brushing, burnishing, and patching, which had so shrewdly been expended upon it, had a great deal to do with the freshness of its appearance. It was unmistakably evident that the industry of tailors and milliners, with the skill of the scenic artist, and the tact of the stage manager, had been employed with the greatest success. In the valuable additions which have been made, the fertile wit and fancy of Mr. Gilbert had found opportunities for display. All these aids, however, count for little when compared to the fascinations of the music of Sir Arthur Sullivan. Herein lies the charm of the opera. There are but few supplementary themes, and with rare exceptions the strains are the same, but the appreciation of the public is far keener. The change is with the listener, and not in the music. This can be the only reason why it creates a greater effect now than formerly. At the same time it affords a testimony to the enduring quality of the music. Such vitality is by no means common.

At a distribution of prizes, which took place in the Egyptian Hall of the Mansion House, on Saturday afternoon, 11th October, a forcible illustration was presented us of the rapidity with which an institution can so far change its character as to make its title inappropriate. The meeting, over which the Lord Mayor presided, was called together by the committee of the "Popular Ballad Concert Society." For some time after its foundation little was said of musical education. The series of concerts given during the winter months in halls at Clerkenwell, Shoreditch and Bermondsey, formed the most important feature of the undertaking; and appeared to be the end and aim of the project. But at the Mansion House little stress was laid upon the entertaining part of the scheme, whilst the educational arrangements were enlarged upon by several speakers, including Sir George Grove and Sir Julius Benedict; and unmistakable results of the training received in the music classes at the different centres, were then made evident by the singing of a choir chosen from the 600 students. Mendelssohn's part songs, "The Nightingale" and "Farewell," were rendered in excellent style. During the afternoon sixteen prizes were awarded to those who had been most successful in examinations in the theory and practice of music; while fifty certificates of merit were allotted to proficient students. From the vocal classes a choir has been formed for the purpose of assisting in the public concerts of the Society, and there are good reasons for believing that a corresponding result will in due time be afforded by the orchestral classes.

In view of the bicentenary of Handel's birth, the triennial Festival which, in the ordinary course, would have been held in 1886, is to take place next summer, and a suggestion has been made that at least one of Handel's oratorios should be performed with the original instrumentation. This

idea could not be carried out without some difficulty, and to realise it absolutely would be impossible, seeing that instruments in every way the same as those for which Handel wrote could not, in some cases, be secured. But the instruments corresponding to them, with all the modern improvements, would probably be accepted by the most determined purists as fair equivalents for those which were included in Handel's orchestra. There would be a difficulty, again, about the organ part. We shall be told, moreover, that inasmuch as Mozart wrote additional accompaniments for the *Messiah*, the propriety of completing, or, at least, extending the Handelian scores by filling them in with new parts for the wind, may be looked upon as established. Against this, however, let us place the fact that when Gounod was recently asked by M. Vaucorbeil to modernize the instrumentation of Gluck's *Armida*, he absolutely refused; holding that the work, if retouched, would be deprived of its true character, and would, at the same time, lose its historical value. As a fit memorial, then, of the great composer whose bicentenary is to be celebrated next summer, we may ask that at least one of his works shall be presented, as nearly as possible, under the conditions which Handel had in view when he wrote it: the conditions, in short, under which it was originally performed.

THANKS to the enterprise of Mr. Samuel Hayes, we are not to be left this Autumn without an Italian Opera. This gentleman is about to open Her Majesty's Theatre with a company which includes several singers of good repute, together with others of whom the best can be hoped, seeing that, in England at least, they are entirely unknown. During his season of twenty-four nights Mr. Hayes does not, of course, propose to bring out any novelties; and at the time of our writing the only works announced for representation are such familiar ones as Rossini's *Barber of Seville* and Verdi's *Trovatore*. To many hundreds of persons, however, the *Trovatore* on a foggy November night is, in the way of operatic entertainment, better than nothing at all; and *Il Barbiere* has been one of the most popular of lyrical works for the last 70 years. The part of Rosina, which is assigned to Mdle. Donadio, offers peculiar advantage to a *débutante* who means to be successful, or to a great popular favourite returning to the scene of her former triumphs. For Rosina, unlike other operatic heroines, makes two first appearances in the same work; first, in the balcony, and, secondly, on the stage. Each of these entries is seized upon by an enthusiastic audience as an occasion for applause; the first welcome being addressed to the singer personally, the second to the singer considered as the Rosina of the evening. Let us hope that Mdle. Donadio will receive the double homage which to a thoroughly successful Rosina is never denied.

INTERVIEWING is gaining ground steadily in England. The latest victim has been Mr. Carl Rosa, who was waited upon a short time by a reporter on the *Birmingham Daily Mail*, and squeezed very thoroughly dry. Mr. Rosa was led to give the history of his artistic life from his first venture in 1872 with *Maritana*, to his intentions for next year. These latter are, perhaps, of greater interest at present, and it may be well to reproduce them. With the co-operation of Mr. Augustus Harris, a two months' season will be undertaken at Drury Lane, next year, beginning as usual on Easter Monday. The novelties will include Boito's *Mefistofele*, perhaps, *Don Giovanni* and *Lucia*, with a revival

of *Esmeralda*. A commission has been given to Mr. Goring Thomas for another opera, the libretto by Mr. Sturgis. Two acts of this are already finished. Mr. A. C. Mackenzie and Dr. Hueffer are also engaged upon a new work, but even Mr. Rosa did not know when it will be completed. He hopes, however, to produce both his new operas next year, and looks forward to the success of his experiment with the confidence that compels fortune.

WHILE dramatic and art clubs abound in the Metropolis, it is astonishing that no institution exists that may be called representative of the musical profession. Is it because there is less cohesion and good-fellowship among those engaged in musical pursuits than among actors, authors and artists? Surely not. At any rate steps have been taken to found a large club, which shall be to musicians what the Reform and Carlton are to politicians and the Garrick is to actors. Prospectuses have been privately circulated, couched in somewhat too glowing terms perhaps, but at the same time showing that progress has already been made towards the realisation of the idea. The honorary committee includes the Marquis of Londonderry, Lord Gerald Fitzgerald, Sir Henry de Bathe, Sir Arthur Sullivan, Sir F. Gore Ouseley, Sir Julius Benedict, Sir George Elvey, Sir Herbert Oakeley, Messrs. Joseph Barnby, Beignani, Carrodus, T. Chappell, Cowen, Dupont, Ernest Gye, Hallé, Kuhe, Mackenzie, Tito Mattei, Goring Thomas, John Thomas, Tosti, Vert, Weblyn and Wyde. It would be impossible to get together a better array of names than this, and its publication should be a presage of success. The business part of the scheme anticipates the entry of two hundred and fifty musicians—by which are presumably meant professionals—at three guineas a year, after which amateurs are to be admitted at a subscription of five guineas. Provided that the club be kept strictly within its original lines, there is no reason why it should not be commercially successful as well as of benefit to the cause of music.

SOMEWHAT late in the day, considering that the time for applications for space in next year's South Kensington Exhibition expires on November 1st, a music-trade journal has advised intending exhibitors to apply for twice as much room as they really need. The reason for this is, that so many firms have applied that the Exhibition Committee will be obliged to economise the space at its disposal and grant practically only one-half of what is asked. As the exhibitors are charged nothing in the way of rent, it may be imagined how many applications have been received. The most interesting exhibit will be a harpsichord by Hans Ruckers the elder, only ten of whose instruments are at present in existence. The clavecin in question, which must be at least two hundred and seventy years old, has two keyboards side by side, the left-hand one removable, and made to be tuned an octave higher than the fixed part. The original keys have been lost, and both stretchers bear the inscription "Johannes Ruckers me fecit."

DR. DAMROSCH is evidently a student of the law of probabilities, and considers that because German opera has always been a failure hitherto, that is all the more reason why it should now be a success. Only logic such as this could have inspired him to undertake a season of opera in German at the Metropolitan Opera House in New York. Yet such is his intention. He has arranged to open on November 15th and to close on February 16th, and

has engaged Frauen Materna, Marianne Brandt, Haufstanger, and Lehmann, and the noted tenor, Herr Anton Schott. Seventeen operas will be produced, and the season will be one of fifty consecutive nights. But let Dr. Damrosch hearken to the oracle of experience in the person of Colonel J. H. Mapleson. That gallant officer writes to a friend thus:—"I hear the Metropolitan is going to try German opera, with Dr. Damrosch. I wish them luck. I tried Wagner at Her Majesty's, under the great composer's personal supervision. I had the best of singers, and the scenery, dresses, armour, properties and steam engines were loaned me from Munich, by command of the King of Bavaria. My loss on the six weeks' season—one-half of the total loss—was about 30,000 dols." And the Colonel characteristically concludes his epistle with the words: "I have a truly magnificent company engaged for New York."

THE excellent Concerts Populaires which for the last twenty years had been given at Paris, every Sunday, under the direction of M. Pasdeloup, came lately to an end. The eminent conductor had resigned, and it was not easy to find a successor willing to continue the work which he had so successfully carried on. At last, however, a volunteer came forward in the person of M. Benjamin Godard, one of the youngest of the modern school of French composers. M. Godard is indeed nothing if not modern; and it is under the title of Concerts Modernes, that what were formerly known as the Concerts Populaires, are now to be carried on. The first of the new series of Concerts was given on Sunday, October 19th, under M. Godard's direction, when the programme included Max Bruch's prelude to *Loreley*; Saint-Saëns's second symphony; the entr'acte from M. Gounod's *Colombe*—this instrumental interlude being practically all that remains of the work; Liszt's *Fantaisie Hongroise*, with Theodore Ritter as pianoforte soloist; an Invocation and *Polonaise heroïque*, the composition of the before-mentioned Ritter, by whom they were played; a mazurka of Benjamin Godard, which was also included among M. Ritter's performances; Saint-Saëns's symphonic poem, entitled *Phaeton*, and the ballet music from Ambroise Thomas's *Hamlet*.

THE same day, M. Lamoureux gave, as usual, a Sunday Concert at the Château d'Eau. One of the most remarkable pieces in M. Lamoureux's programme was a "Study on the Steppes of Central Asia," by M. Borodin, described in the programme as a live Russian composer ("Compositeur russe vivant"). From the criticisms which M. Borodin's work has called forth, it would seem to be vast and undefinable as the Steppes themselves. The pianist at M. Lamoureux's Concert was to have been our London favourite, Mme. Montigny-Rémaury, but some difference about tempo arose between the pianist and the conductor; and everyone knows that, in the world of music, from such a small beginning as this the gravest consequences may ensue. The result in this particular case was that Mme. Montigny-Rémaury refused to play. The alleged cause was the familiar, and of course equivocal, one of "indisposition." But a friendly critic (friendly, that is to say, to Mme. Montigny-Rémaury) declares that she had been insulted "alike in her artistic honour and her womanly dignity."

SOME "Reminiscences" of Ernest Pasqué, recently published in Paul Lindau's "Nord und Süd," contain several highly entertaining anecdotes of the epoch (from 1856 to 1859) during which he was stage-



manager of the Grand-Ducal Theatre at Weimar, Franz Liszt being at that time operatic director and Franz Dingelstedt theatrical manager of that institution. Dingelstedt owed his appointment to Liszt, who had recommended him to the Grand-Duke as the most efficient manager in Germany; his jealous disposition, however, prompted him to intrigue against and worry Liszt without cessation, until he actually drove the latter to throw up his post. He set his face against every opera that Liszt proposed to put in rehearsal, refusing to authorize any outlay for the necessary properties, costumes, &c., and making himself generally unpleasant to the officials connected with the *mise en scène*. Pasqué says: "When Liszt was bringing out Sobolevski's opera, *Komala*, I had to apply to the Intendant-Général (Dingelstedt) for sundry properties required for the mounting of that work, and received the following reply, in a tone that admitted of no remonstrance on my part:—'Herr Régisseur, I shall allow you nothing whatever for this opera—or, at the very utmost, a pound of soap wherewith to wash the Bards' petticoats.' A much more serious difference, than this, however, arose between us with relation to the production of an opera called *The Barber of Bagdad*, by Peter Cornelius. For the 'business' in the second act of this piece a large, handsomely decorated chest is requisite. It is indeed, so to speak, the key of the chief situation, for Nouredin, the hero, and Morgiana's lover, has to hide in it. No such property, however, was to hand in the Grand-Ducal Theatre; wherefore it became my duty to solicit Herr von Dingelstedt's authorization to order a chest of the description alluded to. He abruptly refused my request, observing that I could have Falstaff's clothes-basket, if I liked; it would do well enough for what I wanted. I protested that it was utterly unsuitable; but in vain. Our interview ended by his positively forbidding me to order any additional property to be made, even of such material as old lumber, of which there was plenty mouldering in the property-rooms. Nevertheless, I did what I thought was right, and enlisted the aid of our excellent machinist, Haendel, to furnish up an old flour-chest, which we routed out of a loft, painted in bright colours, and decorated with tinsel, so that it looked quite gorgeous, from a theatrical point of view. It made rather a hit on the first night. After the performance was over, and Liszt, Cornelius, and other friends had left the stage, the Intendant-Général made his appearance thereupon. He walked up to me, fixed his eyes upon mine with stern and penetrating gaze, and presently said, 'So, Herr Régisseur! you have disobeyed my orders, then, and had a brand-new chest made.' 'I beg your pardon,' I rejoined, 'it is merely some old rubbish, a crazy old flour chest that I had patched up for the occasion.' 'It would have done very well as it was, without all this bedizenment. I shall hold you responsible for every farthing of the outlay you have incurred.' 'As you please, sir; I will pay the amount out of my own pocket.' 'And the fine besides, with which I shall punish your disobedience.' 'We will see about that, all in due time; if you fine me, I shall know what to do, and to whom to appeal.' Upon this, he turned upon his heel, and stalked away with an air of wrathful dignity. But nothing came of it, he never attempted to fine me, and subsequently took great credit to himself for the efficiency with which the *Bagdad Barber* had been mounted."

THE monuments formerly standing in Waehring Cemetery above the graves of Beethoven and

Schubert have been deposited in a repository of odds-and-ends (the quaint German name for which is Rumpel-Kammer) belonging to the Municipality of Vienna. Thus these memorials, in all probability, vanish for ever from public ken. Their story may be told in a few words. The Beethoven monument is a sandstone pyramid, bearing upon its front face a golden lyre round the base of which a serpent—emblem of eternity—is coiled, and beneath this device the word "Beethoven" graven in letters of gold. On the 4th of May, 1827, little more than a month after the master's death, an "Academy" (as classical concerts were formerly termed in many Continental cities) was given by the Spiritual Concert Society, aided by several eminent professional musicians, with the view of raising funds wherewith to construct a memorial to the departed composer. The proceeds of this entertainment, however, only amounted to a few florins. Indignant at the indifference manifested by the Vienna public to the object of the "Academy," a wealthy and music-loving manufacturer of Nussdorf (a village in the environs of the Kaiserstadt) subscribed £60 to the fund, on the condition that he should be permitted to provide the design for the monument, and supervise its construction. But for this energetic and generous art-worshipper the remains of Beethoven might have been as heartlessly and utterly neglected by the Viennese as were those of Mozart, the very resting-place of which could not be exactly identified within two years from the date of his decease. The Schubert memorial, also carved in sandstone, consists of a massive niche, supported on two stumpy pillars, and containing a black bust of the dead composer, cast in iron, under which Grillparzer's famous inscription is graven. This monument owes its existence in part to subscriptions got up amongst Schubert's friends at the instance of his surviving brother Ferdinand, and in part to the exertions of Anna Froehlich, at that time an instructress in singing at the Vienna Conservatoire, who got up a Concert on January 30, 1829, the pecuniary results of which covered the entire cost of the memorial. It is, as we are informed, intended to remove from their present sites and deposit in the Rumpel-Kammer the monuments of several other eminent composers, whose bones lie in the different Viennese cemeteries lately closed by order of the municipality; as, for instance, the stones raised to the memory of Christopher von Gluck and Antonio Salieri in the Matzleinsdorf graveyard; of Albrechtsberger, Preindl, the Abbe Stadler, Gaensbacher and Schenk in that of St. Marx; of Seyfried and Clement, the greatest fiddler of his day, for whom Beethoven wrote his magnificent violin concerto, in the Waehring Friedhof. The Master's dedication of this colossal work to Francis Clement (himself a composer of no small renown at the time, as well as an unrivalled executant upon the king of instruments), is a curious specimen of Beethovenesque eccentricity in the matter of diction. It runs as follows:—"Concerto par Clemenza pour Clement, primo violino e Direttore al Theatro à Vienne dal L. v. Beethoven, 1806." Clement—whose compositions, including an opera, three overtures, and a large number of concerti for the violin, are unknown to the present generation of musicians—was a genuine Viennese, and for three years conducted the orchestra at the Hofoper. In 1790 he visited London and Oxford, where he gave several "grand concerts," with the assistance of Haydn and Salomon. He was gifted with an extraordinary memory; and one of his favourite feats was to play *sol* of amazing technical difficulty, holding his violin upside down.

## FROM THE PROVINCES.

EXETER.—The Victoria Hall organ recitals have been resumed very successfully. Mr. D. J. Wood, Mus. Bac. (Cathedral Organist), skilfully performed several excellent selections of music on the first night this season, and Mr. Farley Sinkins sang to the complete satisfaction of a numerous audience.—Mrs. A. J. Thompson (*née* Miss Grace Godolphin) who died at her residence in London, on October 8, was a native of this city, and was much admired and respected here. Her untimely death is deeply regretted by a wide circle of friends. Her last public appearance in her native city in a professional capacity was at one of Mr. Wood's popular organ recitals last season, on which occasion her sympathetic and graceful singing only confirmed the high opinion which has long been held in Exeter of her artistic ability. Miss Godolphin was married less than twelve months ago to Mr. Thompson—an excellent tenor.—The first of the People's Concerts here this season, under the management of Mr. E. H. Morris, was not altogether a success; but the second, on Saturday evening, October 4th, at the Victoria Hall, had a different result. Artists of repute were engaged, and their performance, on the whole, was excellent. Miss E. M. Kelley was the soprano; Miss Amy Carter the contralto; and Mr. Bernard Lane the tenor. The instrumentalists were Mdle. Adelina Dinelli (violin), Mr. Michael Rice, Torquay (viola), Signor Giuseppe Dinelli (violoncello), and Mr. Charles Fowler, A.R.A.M., and Mr. E. T. Meeter, Exeter (pianoforte). The programme was opened with an admirable performance of the second (andante) and the third (allegro molto) movements in Mendelssohn's beautiful Quartette in B Minor (composed by him at the age of 15), by Mr. Fowler, Mr. Rice, Signor Dinelli, and Mdle. Dinelli. Miss Carter followed with Moore's fine song, "The Minstrel Boy," which she gave with considerable effect. Miss Carter has a clear, strong, and rich, if not particularly deep, contralto, and by her graceful singing on Saturday made a very favourable impression in Exeter. The expressive Scotch ditty, "Here's to the year that's awa'" and "Love Light" (Adye) were her remaining solos. Miss Kelley is a fairly good soprano—pleasing, but not powerful. Her sweetest number was Handel's "Angels ever bright and fair," which she rendered with tenderness and feeling. Mr. Lane is robust, but there is nothing very striking in his voice, which needs cultivation before it can be commendable by reason of any finish or sweetness. His rendering of "My Queen" (Blumenthal's splendid song) was his best effort on Saturday. Among much that was excellent, instrumentally, Mr. Fowler's pianoforte-playing was really brilliant, and drew forth great admiration. Mdle. Dinelli charmed the audience by her capital solos on the violin. Her "Souvenir de Haydn" (Lennard), exhibited wonderful breadth of style, and was a model of delicate, precise and expressive work. She was three times recalled here. Mr. Rice also played exceedingly well.

GLASGOW.—Your correspondent has just received the vocal score of *Azariah*, a new oratorio from the pen of the chief cantor in one of the London Synagogues, the Rev. Marcus Hast. The work was performed for the first time on 23rd ult., by the Glasgow Tonic Sol-fa Society, but too late for notice in the last number of THE LUTE. A note or two may now, however, be made concerning the claims of the new-comer on public favour. The story is post-biblical, and the character which gives the title to the Oratorio is a descendant of Azariah, King of Judah.

The chosen people contemplate a return to Jerusalem, but Azariah and his relatives refuse to go thither, and seek a new home among "the celebrated islands of the west." The colonists encounter, for a while, some adversities, but "peace and prosperity" eventually follow. The "book," in its English adaptation, contains some awkward accentuation, and the translator can hardly be congratulated on his version of the Hebrew original. It will readily enough be conceived that Mr. Hast's music is highly characteristic, according to accepted notions of Jewish song. Thus, the minor mode is frequently employed throughout, and with it must be conceded, considerable success in more than one of the thirty numbers forming the work. It would be too much to say that Mr. Hast's musical powers show scholarship of any marked pretensions. Possibly, the composer of *Azariah* would be the last to pretend to any such distinction. He has, however, fairly earned praise as a melodist, and it may be taken that his tuneful diatonic work will be sought after by Choral Societies desirous of adding to their repertory an oratorio laid out on popular and traditional lines. Its orchestration, we may add, was entrusted to Mr. F. A. Geverding, Librarian to the Royal Italian Opera, Covent Garden. The soloists announced for the initial performance of the work were Miss Agnes Liddell, Miss Emily Dones, Mr. Dyved Lewys, the new Welsh tenor, who recently won high favour from a Glasgow audience, and Signor Foli.—Locally, the past month has been noticeable for the number of recitals which have specially appealed to votaries of the organ. Under the auspices of Mr. James Campbell, of Tulliechewan, a gentleman who has done yeoman's service for music in Glasgow, a series of Monday evening recitals took place in St. Andrew's Hall. At the first of these Mr. W. T. Best again proved to his Glasgow friends his peerless position in his profession, and Mr. George Taggart's male voice choir sang some familiar part-songs with infinite credit to all concerned. At the second recital, Dr. Spark, of Leeds, played, the vocal portion of the programme being under the charge of Mr. Moodie's "Musical Union." Dr. A. L. Peace performed on the evening of 13th ult., with all his well-known skill and brilliancy. The audiences were, on the whole, most encouraging, and more particularly on the opening night, when the hall was filled in almost every corner. The business element of the scheme was, it ought to be mentioned, in the experienced hands of Mr. James Airlie.—Turning for a moment to the domain of the Church, we note that the new organ—a fine "Willis"—in Anderston W. P. Church was inaugurated on 14th ult. Dr. Peace presided, and a trusted friend, who was present on the occasion, remarked on the unusually jubilant and lively character of the Doctor's efforts. And "what for no," it may well be asked? since let it be known to the Doctor's many friends across the border—he took, on the following day, a fair lady for his bride. The felicitous event gave rise, it need not be said, to many warm congratulations. The organ in new Wellington W. P. Church was inaugurated by a recital under the charge of Dr. Hopkins, who travelled north specially on account of his pupil, Mr. Frederick Turner. This young gentleman comes from the Royal College for the Blind, and his appointment as organist to the congregation just named has been hailed with great satisfaction. Both the veteran Temple organist and his clever protégé, displayed the qualities of the "Forster and Andrews" to the best advantage. Another pupil of Dr. Hopkins has charge of the new organ—a "Lewis"—in Free College Church, which was heard for the first time on Sunday, 12th ult.—In addition to the

engagements effected by the Glasgow Choral Union, noticed in last month's LUTE, I see that the Committee have arranged for the appearance of Madame Trebelli, Miss Agnes Zimmermann, and Mr. J. T. Carrodus. The prospectus promises many good things, old and new, and the subscribers will be glad to make acquaintance with a couple of movements from the *Rose of Sharon*, as also two instrumental pieces from the pen of Dvorák. This season, subscribers to the Tuesday Concerts will have the opportunity of taking reserved seats for the whole of the Saturday evening "Pops," an experiment the successful working of which remains to be seen.—The Glasgow Select Choir announced Mendelssohn's *Lauda Sion* for their usual "Fast Day" Concert. The Hillhead Musical Association have put *Loreley* and Sullivan's *On Shore and Sea* in rehearsal. The Queen's Park W. P. Church Choir take up the last-named composer's *Festival Te Deum*; and the Pollokshields Society revert to Hopmann's beautiful cantata, *Cinderella*. J. Guest's *Captive March of Israel* is the work selected for practice this season by the St. Ninian's (Stirling) Parish Church Choral Union; and the North Church Musical Society, another choir aiming at good work in the ancient burgh, have fixed upon the composition known as *Mozart's 12th Mass*.

LIVERPOOL.—The forty-sixth Concert of the Philharmonic Society, which opened the season here on the 30th ult., was very largely attended, and its well-arranged programme was received with every sign of approval. Madame Norman-Néruda's playing of a Handel Sonata in A, evoked unwonted enthusiasm, and Madame Valleria sang with her well-known power. The orchestra were fully up to their old form, and Mr. Hallé again took his place at the conductor's desk.—The Philharmonic Choral Society will hold their first Concert on November 7th, when Randegger's *Message to the Forge* and Mendelssohn's *Walpurgis Night* will be given.—The society of professional musicians in this district, have invited Sir Frederick Ouseley to distribute the awards made in connection with the Society's recent examinations.—Madame Adelina Patti, supported by Madame Trebelli and other capable artistes, took part in a Concert at the Philharmonic Hall on the 25th October. Madame Patti sailed on the same day for America.—The Young Men's Christian Association Choral Union, a newly formed society under the capable leadership of Mr. Sidney Hardcastle, has decided to give a performance of *The Creation* on the 15th November, with Miss Mary Davies, Mr. J. W. Turner, and Signor Foli as principals. This, and the following performances of the Society, will be watched with much interest.—At the second Concert of the Philharmonic Society on October 14th, Brahms's Third Symphony was the principal item, and the performance of the orchestra, under Mr. Hallé's direction, was beyond praise.—Miss Minnie Hauk sings at Mr. Hallé's first Concert, and the talented manager plays, with the orchestra, the Romanza and Rondo from Chopin's Concerto in G.—Mr. H. Steudner Walsing, whose recitals are always amongst the most attractive of the season's items, proposes, at his reappearance in St. George's Hall, on the 1st of November, to give Liszt's Grand Concert Solo in E minor, and Beethoven's Sonata, No. 3, Op. 31.—It is understood that, viewing the great success with which Mr. A. C. Mackenzie's *Rose of Sharon* has been received at Norwich, the Philharmonic Choral Society will include it in their season's programme; and as the Society's conductor (Mr. Randegger) had the direction of the Norwich Festival,

there can be little doubt that the oratorio will receive its full meed of attentive care in the course of preparation.

MANCHESTER.—In musical matters Manchester has not been so dull for many years as it has been for the last four months, but now there are abundant signs of life. Mr. Hallé's usual course of Concerts is announced, and also Mr. de Jong's. The Concert Hall series also promises to be good. The Workman's Concerts in the Free Trade Hall and Mr. J. A. Cross's Popular Weekly Concerts both commenced on Saturday, October 4th, and were attended by immense audiences.—Mr. Carl Rosa has paid us his annual autumn visit, and introduces two novelties, namely, *The Beggar Student* and *The Canterbury Pilgrims*. Neither of these have taken with our musical public, as the former was considered too much of the opera-bouffe character, though the prettiness of the melodies was much admired, and the latter, notwithstanding the musicianly writing it contains, was looked upon as too heavy and dreary. The revival of Donizetti's *La Favorita* was a decided hit. It was performed most satisfactorily, and gave the greatest pleasure. *Faust* was given on Saturday, October 4th, and a new Faust and a new Valentine were promised, in the persons of Mr. George Tyler and Mr. Giulio. Unfortunately Mr. Tyler was indisposed and did not appear. Mr. Giulio did appear, but the impression he created was not very favourable, nor do we think he was at his best, owing, no doubt, to nervousness.—An amateur orchestral society under the conductorship of a leading Manchester amateur, Mr. C. J. Hall, has been in existence here for some years, and now has attained to an unusual degree of proficiency. Music of a high class is practised, and occasional Concerts are given. Indeed, if we are correctly informed, a Concert will be given by the Society this winter, which is to form one of the regular Concert Hall series. This alone is proof of what good stuff the band is made. On September 29th, the first practice for the season, there were 53 playing members present.—Our indefatigable townsman, Dr. Hiles, has not only recently written a new operatta entitled *War in the Household*, but established an orchestral society. Classes are being formed for the practising of the more important instruments in the band, and we can only say we wish his Society every success.

A COMMITTEE in Naples has resolved to place a tablet on the house in which Donizetti composed *Lucia di Lammermoor*. Why does not Paris follow this example, and similarly distinguish No. 24, Rue Saint George's, where Auber lived for nearly fifty years?

MISS EMMA NEVADA was quite new to oratorio when she went to Norwich. Speaking to the author of *The Rose of Sharon*, and obviously bearing in mind her previous stage experience, the American soprano naively inquired, "What dress shall I wear for the part?"—nor was the idea that an appropriate costume was requisite dispelled; for Miss Nevada appeared on the platform in a rose-coloured dress, ornamented with bunches of silver grapes—indicative of the vineyard wherein *The Rose of Sharon* was supposed to labour.

ON Friday, the 10th instant, Verdi attained his seventy-second year. M. Vaucorbeil gave on the previous Wednesday the one hundredth representation at the Paris Grand Opera of *Aida*, and received the following telegram from the composer:—"Much to my regret, my health compels me to stay away from Paris on this occasion. Tell all the gallant interpreters of *Aida* how much I should have liked to be amongst them, and convey to them, as well as to yourself, my dear Vaucorbeil, my sincere thanks and deep gratitude."



## CORRESPONDENCE.

## THE LATE MR. W. H. CALCOTT ON HYMN TUNES.

To the Editor of THE LUTE.

SIR,—About thirty years ago I had the pleasure of meeting, at the house of a mutual friend, the late William Hutchins Calcott, the composer of that fine song, "The Last Man," and a son of the well-known Dr. Calcott. It led to subsequent correspondence. In one of his letters he remarked that he thought that the "really good" Psalm and Hymn tunes did not exceed about a hundred. I should like to be assured of this if possible, as the opinion is shared by others.

Yours, &c., AN AMATEUR.

October 13th, 1884.

P.S.—In the last line of my letter, at p. 237 of your October No., by the change of T. to F., Mr. Terrail—the counter-tenor singer—is there described as Mr. Ferrail.

## A QUERY.

To the Editor of THE LUTE.

DEAR SIR,—Could you inform me when and where William Byrd, John Davy (the great composer of church music, who died in 1824), and Heinrich Marchner, were born, and oblige,

ARTHUR PEARSON.

Haydn Terrace, Stanningley, Near Leeds,

October 9th, 1884.

[The precise date of Byrd's birth is unknown, but it is supposed to have been about 1538. He was presumably born in London. John Davy was born in the parish of Upton Helion, near Exeter, in 1765, and Marchner, or Marschner, in 1796, at Zittau, in Saxony.—Ed.]

## BEETHOVEN'S SKETCH BOOKS.

To the Editor of THE LUTE.

SIR,—I see in the current number of THE LUTE (p. 236) that facsimiles of Beethoven's sketch books are to be had. I should be extremely obliged if you could very kindly tell me where I could buy one.

I remain, yours truly,

HERBERT LAKE.

126, Queen's Road, Brownwood Park, N.

October 6th, 1884.

[The Sketch Books, edited by Mr. G. Nottebohm, are published by Messrs. Breitkopf and Härtel.—Ed.]

## THE TUNE "DORTMUND" FOR THE VENI CREATOR HYMN.

To the Editor of THE LUTE.

SIR,—At p. 236 of your October number, I related some facts connected with the Short Score edition of Havergal's *Old Church Psalmody*. The following fact as to its L. M. *Veni Creator* tune may be of some interest. I had urged upon Mr. Havergal the need of a special tune to suit the L. M. Hymn. He objected to the one commonly attributed as Tolk's, and he adapted a L. M. German tune, calling it "Kruezeberg," as it stands in the *Straduator Tune Book*, No. 96, minus the proposed coda. But he intended to use a German L. M. tune in D, under the name of "Dortmund." This tune was more melodious than "Kruezeberg," and moreover, it commences a little like Tolk's C. M. *Veni Creator*. So I suggested to Mr. Havergal that it would be preferable. He took the hint and adapted it. The tune was afterwards used in the S.P.C.K.'s tunes to their hymns, as revised by

Turke, and it has found its way into some other tune books. I once happened to hear it sung, and it seemed to suit the hymn very well, but not so well as Mr. J. Hunt's adaptation of Palestrina's to it, under the name of "Etruria."

Yours truly, C. H. DAVIS.

Littleton Drew, Wilts, 18th October, 1884.

## REVIEWS.

FORSYTH BROTHERS.

(I.) *La Chasse aux Papillons*. (II.) *Rose de Noel*. Waltz. (III.) *L'Ancien Régime*. Gavotte, for the pianoforte. By W. S. Rockstro.

No. I. is a graceful drawing-room piece, and might be made instructive owing to the good exercise it affords in the playing of arpeggio passages. No. II., though lacking originality, is well adapted for ball-room purposes. No. III. is both tuneful and pleasing, and deserves a warm welcome as an excellent example of the old-fashioned dance form.

*Suite of Pieces for Violin and Piano*. By Ferdinand David. Edited and revised by S. Jacoby.

Now that the violin has become a household instrument this *Suite* will be doubly welcome; the eight numbers of which it consists are of well contrasted character, and are not only tuneful and written with musicianly skill, but will be found quite within the powers of average performers on either instrument. No. 1, *Scherzo*; No. 5, *Hungarian*; and No. 8, *Study*, on reiterated notes for the violin are to be especially recommended. The *Suite* is carefully edited, and should by no means be overlooked by amateurs of taste.

*A Day Dream*. Sketch for the Pianoforte. By Harvey Löhr.

AMATEURS will be glad to hear more of Mr. Löhr's day dreams if they are always so pleasing in character as the one before us.

*Six Drawing-room Pieces for Violin and Pianoforte*. By Siegfried Jacoby.

THESE are easy and effective pieces, well adapted to their purpose. The numbers are mostly in dance form, and it is hard to say which bears off the palm. All, however, will be found both useful and welcome.

*Ten Easy Pieces for Violin and Pianoforte*. By Carl Reinecke. The same arranged as a pianoforte duet by the author.

HERR REINECKE, whose thoughtfulness for child music-lovers is proverbial, deserves the hearty thanks of all little people for the good things contained in this collection of duets. The name of the composer is sufficient guarantee for the merit of the pieces, and they will, we are assured, be appreciated at their full worth by children of any age.

*Hosanna*. Sacred March. By B. Mansell Ramsey. Arranged for the organ by C. S. Jekyll.

ORGANISTS will find in this March a welcome addition to their repertory. It is both interesting and effective.

PATEY AND WILLIS.

*A Shadow*. Song. Words by Adelaide Proctor. Music by Sir Arthur Sullivan.

It goes without saying that this beautiful song—worthy of its gifted composer—will receive a hearty reception. True that the vocal part is simple, and the accompaniment does little more than support the voice, but the composer has caught the true spirit of Adelaide Proctor's pathetic verses. The refinement and grace of this composition will charm all hearers.

*Good Night, Robin.* Song. Words by Fred. E. Weatherly. Music by Joseph L. Roeckel.

MR. ROECKEL has set Mr. Weatherly's pretty verses to charming and appropriate music. We predict a success for this addition to our list of contralto songs.

*Water Lily's Answer.* Song. Words by Marion Burnside. Music by Ciro Pinsuti.

THIS song will support its composer's fame, if it do not extend it. It is melodious, and the accompaniment is smooth and flowing.

*The Keepsake.* Song. Words by Adelaide Proctor. Music by Frederick H. Cowen.

MR. COWEN is a prolific song writer, but at the same time is always acceptable because never common-place. We have nothing but praise for the song before us.

*Gavotte in F.* By Gluck. Transcribed for the Pianoforte by Jules de Sivrai.

WE specially direct attention to this successful transcription, since the many amateur pianists who play Gavottes might well be better acquainted with those of the old masters.

*Bagatelle.* Pour Piano. By Ernst J. Reiter.

TEACHERS in search of an easy and tuneful piece for young pupils will be glad to know of this pretty trifle.

*La Patelineuse.* Morceau Caractéristique. Pour Piano. By Félix Constantin.

PLEASING enough, but contains nothing sufficiently "individual" to distinguish it from the hundreds of similar pieces with which we are now inundated. It affords some exercise in variety of touch.

WOOD AND Co.

*Twilight.* Gavotte. For the Pianoforte. By Arthur W. Briggs.

A bright and pretty example of the popular dance form.

THE LONDON PUBLISHING AGENCY.

*Two Reveries.* No. I. *Sleep thee, my angel.* No. II. *O gentle eve.* Songs with violin obbligato. By Arthur C. Haden.

BOTH easy to render and pleasant to hear. No. II. is, we think, the more successful.

NOVELLO, EWER AND Co.

*Te Deum and Benedictus.* By Charles Williams, Mus. Bac., Oxon.

THE composer has made use of the ancient plain songs of the Church in this service, which may unhesitatingly be classed with the best settings of the *Te Deum* recently produced. It contains evidence of sound musicianship and careful study of classic Church music.

*Four Christmas Carols.* No. 1 "Angels from the Realms of Glory," by Alfred King, Mus. Bac., Oxon. No. 2 "The Christ Rose," by J. E. Vernham. No. 3 "Christmas Eve." No. 4 "Thou did'st leave Thy Throne," by Rev. J. Baden Powell.

THESE Carols, which are all published in one sheet, are easy to sing, and generally melodious. They will be found a welcome contribution in view of the approaching season.

CONRAD, HERZOG AND Co.

*Come, ye blessed of My Father.* Motett for male voices. By James Fitzgerald.

MR. FITZGERALD has succeeded in a simple, but expressive setting of the verses selected—the repetition at the end of the first phrase being particularly happy. This Motett is intended to be sung in Masonic Lodges immediately after the alms have been collected.

WE understand that the project of giving oratorio nights at the Promenade Concerts has fallen through owing to the difficulty of coming to terms with the best artists. After all, it is as well that the idea has been abandoned, both for art and for the lessee—especially for the lessee.

M. EMILE WALDTEUFEL, the veteran waltz composer and director of the orchestra at the Court balls during the Second Empire, died at Strasbourg, on the 16th ult., at the age of eighty-three. His son, Emile, who is also a composer, survives him; his other son, Léon, having recently died.

MR. MICHAEL WATSON's choir will perform during the season *Elijah* and the *Ancient Mariner*, and a new cantata-buffa entitled *Aladdin*, the libretto being by E. Oxenford, and the music by Mr. Watson himself. This choir, which has its headquarters in Peckham, has now reached its fifth season.

HERR RICHTER has a busy season before him in the Austrian capital. Not only has he resumed the direction of the Opera Concerts, but he has also been appointed conductor of the Viennese Philharmonic Society, at whose Concerts he will bring forward some new works by Rubinstein, Kiel, Brahms, and Davidoff.

THE receipts of the Paris theatres during the whole of 1883 have only now been published. The Opéra heads the list with nearly three million francs or £120,000; the Opéra Comique following with £40,000 less. The grand total, contributed to by twenty-five theatres, is close on nineteen million francs, or about £750,000.

THE masterpiece of the "infantine Mozart"—*Don Giovanni*—has been performed, since its first production in 1788, no fewer than four hundred and sixty-nine times in Vienna alone. It was not until 1867 that it was given in German, but it has now been performed in that language on ninety-nine occasions. Here is another centenary to celebrate!

NEXT year our contemporary, the *Musical World*, celebrates its jubilee, since it first came before the public in 1834. We trust that there is no truth in the report that the proprietors of the journal intend to withdraw it. A paper which, like this, is as a household word, and which has done so much for the cause of music, deserves some better fate than extinction—even though fifty years old.

ALREADY Herr Anton Dvorák has made great progress with the cantata he is engaged upon for the Birmingham Festival. The composition is eminently national, being on a Bohemian subject and by a Bohemian writer. Herr Dvorák experienced, at Worcester, all the unpleasantness of clerical narrow-mindedness and civic ignorance. The work he had agreed to write for the Festival was in the form of a patriotic hymn and the enlightened clergy deemed it unfit for performance in a cathedral. Therefore, it will be first produced in London, and Londoners will be the gainers.

OVERHEARD AT NORWICH.—CONCERT-GOER (*Coming out, to stranger, at the gates*):—"It was twenty-five minutes, if it was a hinstant."

STRANGER:—"Wot, wun piece?"

CONCERT-GOER (*in a fume*):—"Yus! One piece took nigh upon arf-an-hour, and all beastly fiddling and twiddling. Nobody singing or nothink, on'y the band. Some o' them got so tired of the thing that they went and played outside!"

[It was Mr. F. H. Cowen's *Scandinavian Symphony*, the horns play *Di Dentro in the Scherzo*.]

## POET'S CORNER.

"HOW SHAL I SEND MY LOVE A  
GREETING."

**HO**W shall I send my love a greeting,  
 Just to tell my heart's fond passion  
 Lest she deem me false and faithless,  
 After anxious lover's fashion.  
 Shall I bid some friendly zephyr  
 Where she dwells to wander nigh  
 And with fragrant breath my message  
 In her ear all softly sigh?  
  
 Or shall I ask some warbling wonder,  
 In its fitful flight to tarry  
 And on speedy, trusty pinion,  
 To my ladye tidings carry?  
 What if then in glad some freedom,  
 Long it linger on the way  
 And my words, in sweet confession,  
 Mingle with its own love-day?  
  
 No, I will ask some silver'd moonbeam,  
 When my love lies lost in sleep,  
 Stealing through her latticed-window  
 O'er her snowy couch to creep.  
 There to wake her all so gently,  
 And my heart's fond message tell;  
 So that when afresh she slumb'reth  
 In her dreamings I may dwell.

GERTRUDE HARRADEN.

M. GOUNOD is said to be engaged upon a new opera, the story being founded upon Lamartine's poem, *Joselyn*.

MR. DAN GODFREY has done much for military music, and it is with great pleasure that we learn of a movement to present him with a substantial testimonial.

ANTON RUBINSTEIN is at present in St. Petersburg. He will leave there only to conduct the first performance of his opera comique, the *Parrot*, at Hamburg, and of *Nero*, in Vienna.

A VERSION of Shakespeare's *Hamlet*, written by MM. Dumas and Meurice, is to be ere long produced at the Theatre Française, and M. Ambroise Thomas has written some incidental music for the occasion, consisting of a song for Ophelia and for the gravedigger.

MR. WILLING'S Choir has, most unfortunately for amateurs, ceased to exist, owing to a discovery on the part of the honorary treasurer that he would be liable for all the losses of the season. It is possible, however, that Mr. Willing's and Mr. Geaussen's Choirs may amalgamate, and so fill up a very undesirable vacuum.

A SIMILAR prospectus has been put forth by the Kensington Orchestral and Choral Society, which has now been in existence for five years. The conductor, Mr. William Buels, has resolved to give three Concerts during the season, at which *Athalie*, *May Queen*, and the *Creation* will be performed, the first Concert to take place on December 19. There will also be a series of musical evenings open to subscribers. It should be mentioned that the Society is entirely dependent upon "voluntary contributions."

MR. LEWIS THOMAS, the well-known bass of former triumphs, has temporarily undertaken the musical criticisms of the *Daily Telegraph* during the absence of Mr. Joseph Bennett.

A NOVEL idea has been hit upon by M. Niels Gade, the Danish composer. Some *fêtes* are to be held in Copenhagen in honour of the great artist Holberg, and M. Gade, in an orchestral suite entitled *Holbergiana*, will endeavour to illustrate musically the principal pictures of that painter.

In certain parts of the Continent, critics may criticize, but they must not blame. M. Stier, a Viennese musical critic on the staff of the *Parsifal*, has been sentenced to 300 francs fine, or six weeks' imprisonment, for having pointed out the artistic faults of a lady engaged at the Brunswick theatre. There are certain artists in England who would willingly see certain critics receive sentences of "lifers."

MOST of the chorus, and many of the audience, at Norwich, when *The Rose of Sharon* was produced, wore roses as breast-knots, and these were showered upon Mr. Mackenzie's head as floral tributes when the work was over. They were picked up by sack's full afterwards, and despatched by the happy composer to his relations and friends. They say that there is no rose without a thorn: now Mr. Mackenzie is fully prepared to withstand any pelting with roses, but his cranial protection against thorns is nothing much to boast of.

COLONEL J. H. MAPLESON sailed for New York on Thursday, the 23rd ultimo, followed on the Saturday by Madame Patti and Signor Nicolini in the *Oregon*, on which boat Mr. Joseph Bennett was also a passenger. The Colonel started off two days in advance in order to make all arrangements for Patti's reception. Interviewers will be dotted at intervals along the Atlantic Ocean, and a fleet of press boats, with brass bands, will be held in readiness for a salute.

THE Colonel will return to London in the spring. He has resolved to give a season of Italian opera at Drury Lane next summer which shall eclipse all previous records. Madame Patti and Madame Nilsson are to appear, as well as most of the lesser known stars of the lyric stage. The season will open June 8th, a week after Mr. Carl Rosa's two months of English opera shall have ended. The Colonel will only rent the theatre from Mr. Augustus Harris, instead of taking that enterprising manager into partnership.

THE South London Choral Association and Institute of Music has issued its prospectus for the season of 1884-5, and would seem to be in a very flourishing and satisfactory condition. Mr. Leonard Venables, its principal, has got together an excellent list of professors, and has arranged a series of classes calculated to give good training in pianoforte playing, harmony and composition, voice production on the system of Browne and Behnke, and in the various instruments of the orchestra. So far as the concert arrangements are concerned, nothing of any novelty is promised, only such stereotyped works as *Judas Maccabæus*, *Acis and Galatea*, *Eli*, *St. Cecilia's Day*, *Holy City*, and *May Queen*, being announced; while the orchestra will confine itself to assisting at these performances, and giving on its own account the *Jupiter* symphony, Mendelssohn's violin concerto, and the overture to *Semiramide*.